Heavy Metal Neo-Classical Styles from Paganini, Bach to Rock

By Dave Celentano
Foreword by Greg Howe

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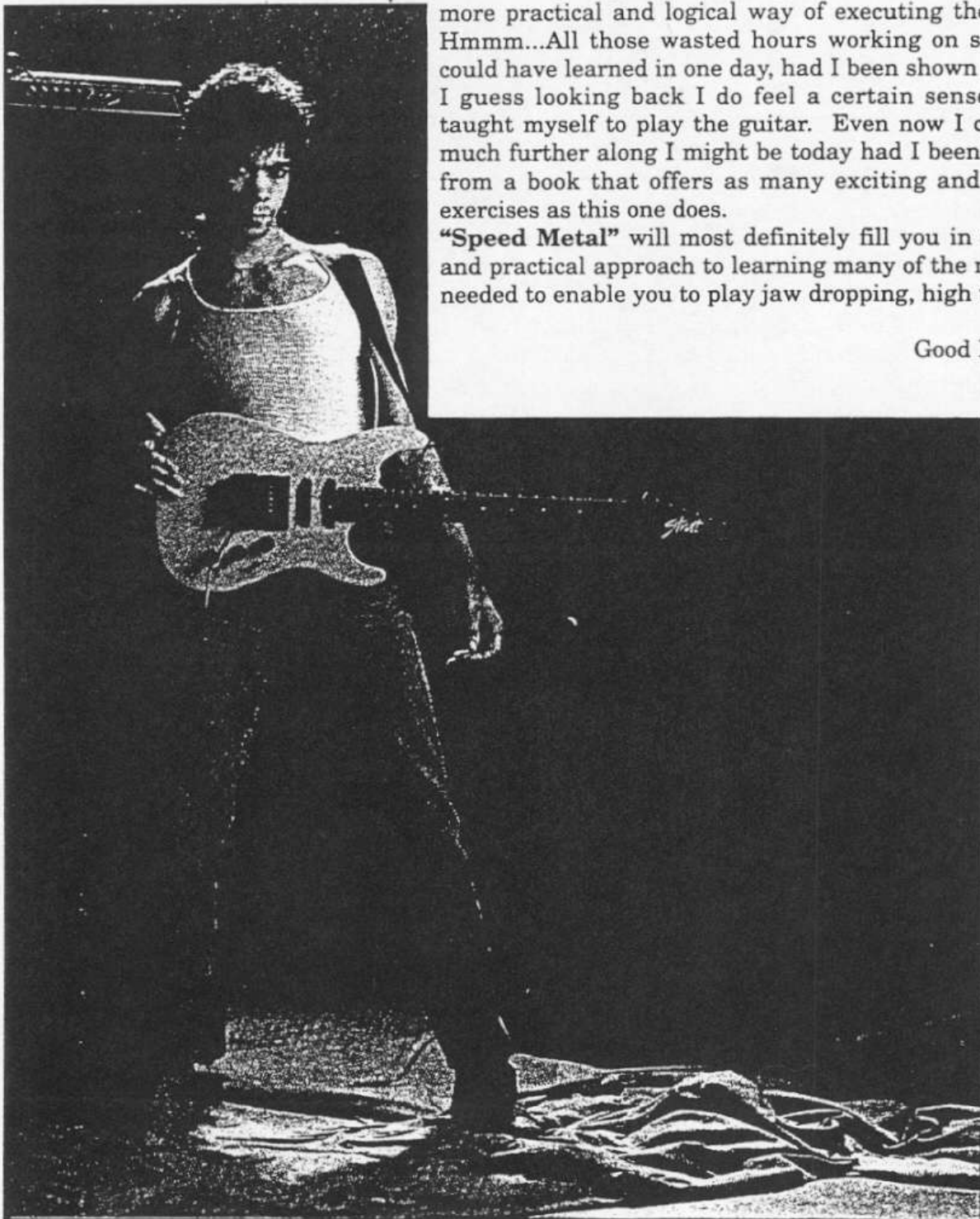
Foreword

I'll never forget my father asking my brother and me "why don't you guys really learn how to play something, instead of just jumping around with tennis rackets pretending to be the Beatles?" It was at that point that I began taking guitar lessons. Although I didn't learn much about guitar playing from the six or seven lessons that I had taken, I did learn some fairly interesting things about my abilities. I discovered that I didn't need a whole week to learn "Twinkle, Twinkle Little Star" and that I didn't need the music in front of me in order to play it. Well, to make a long story short, I quit my lessons and began teaching myself how to play.

I started watching other players, asking tons of irritating questions and destroying turntables by slowing them down with my finger in order to hear very fast licks. The problem with the guitar is that there are often four of five different ways to play the same lick, or at least the same note sequence. I'd find myself working for months on what I thought was the correct way to play something and then suddenly stumble upon a much more practical and logical way of executing the same sequence of notes. Hmmm...All those wasted hours working on something that I probably could have learned in one day, had I been shown correctly.

I guess looking back I do feel a certain sense of achievement, having taught myself to play the guitar. Even now I can't help but wonder how much further along I might be today had I been fortunate enough to learn from a book that offers as many exciting and valuable techniques and exercises as this one does.

"Speed Metal" will most definitely fill you in on one of the most logical and practical approach to learning many of the modern neo-classical styles needed to enable you to play jaw dropping, high tech, rock guitar.

Good Luck, Greg Howe

questions and expose aspiring rock guitarists to some of the very same exercises that propel violin and piano players to spectacular musical heights.

This book has been structured to take the guitarist through the examples in order of difficulty, from easiest to more difficult. Along with each example is a suggested metronome speed to use as a guide-line as to how fast it should be played.

Including this material in your daily practice schedule will easily send your technique and fingerboard knowledge catapulting to new peaks.

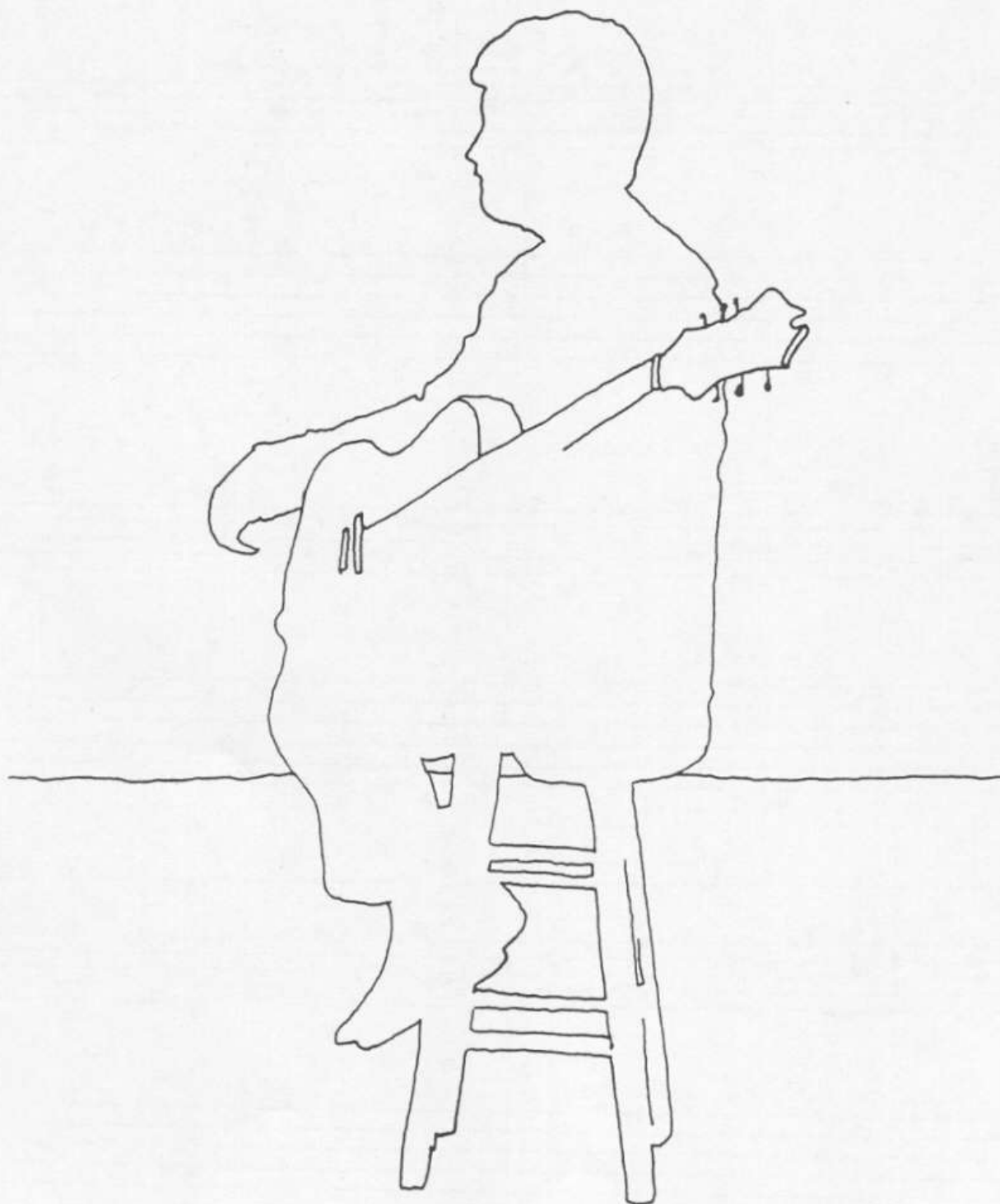
Dave Celentano

Dave Celentano grew up in Laurel, Maryland, and took an interest in the guitar at age 13. His influences range from Eddie Van Halen, Randy Rhoads and Joe Satriani, to Paganini, Bach, Alai Holdsworth and Al DiMeola. Following his graduation from G.I.T. Dave has kept busy b; compiling material for three unique and stylistic guitar method books for Centerstream Publishing: **The Magic Touch, Flying Fingers**, and **Rock Licks**. His "Bach Rock" approach t guitar playing led him to this latest volume which highlights music from such masters as: Bach Paganini and Vivaldi. Dave has also performed on three educational guitar instruction videos (Randy Rhoads style, Eric Clapton style and Guitar Tricks) for Star Licks.
Presently, Dave is enjoying teaching guitar full time at John Waltrip's Music Centers in Arcadia California.

mostly in the twelfth fret position, there will be very minimal hand movement. Alternate picking (down, up down, up) will be the most effective way of playing this melodic piece.

This example is a little tougher than the previous and employs the harmonic minor scale (natural minor scale with a raised seventh degree) in bars 4, 6, 7, and 8. We'll also explore a little bit of sweep picking. Sweep picking is a series of down strokes or up strokes going across adjacent strings.

hammer-ons and pull-offs. The chord progression is moving in the cycle of fourths. In other words, each chord is based four degrees above the preceding chord. This is a very typical chord sequence in classical music.

-72 D Minor
2.
8VA
simile
F#
P
Bm
Fingers 4 3 1 3 1 2 1 2 1 2 1 4 4 1 2 2 2 4 4

idea of exercising the arpeggio, scale, arpeggio, scale approach in the last half of the piece. A pedal tone is a note or notes that recurs often while the melody changes above or below it.

I modified the ending a bit to make it resolve nicely on the D minor chord, because the original version kept going.

8VA

LOCO
Dm

Etude

Here's a long exercise displaying many sequences. This exercise takes your fingers up and down the fretboard exposing you to the many different types of sequences. Guitar great Eddie Van Halen borrowed the first bar of this exercise in his solo "Eruption".

In the 24th Caprice there are eleven variations. I chose the ones that are best adapted for the electric guitar. Each one develops a different technique worthy of exploring, including sweeping arpeggios, vibrato, string skipping, legato sequences and two hand tapping.
The main theme is played very majestically and establishes the chord progression incorporated in the following variations on the caprice.

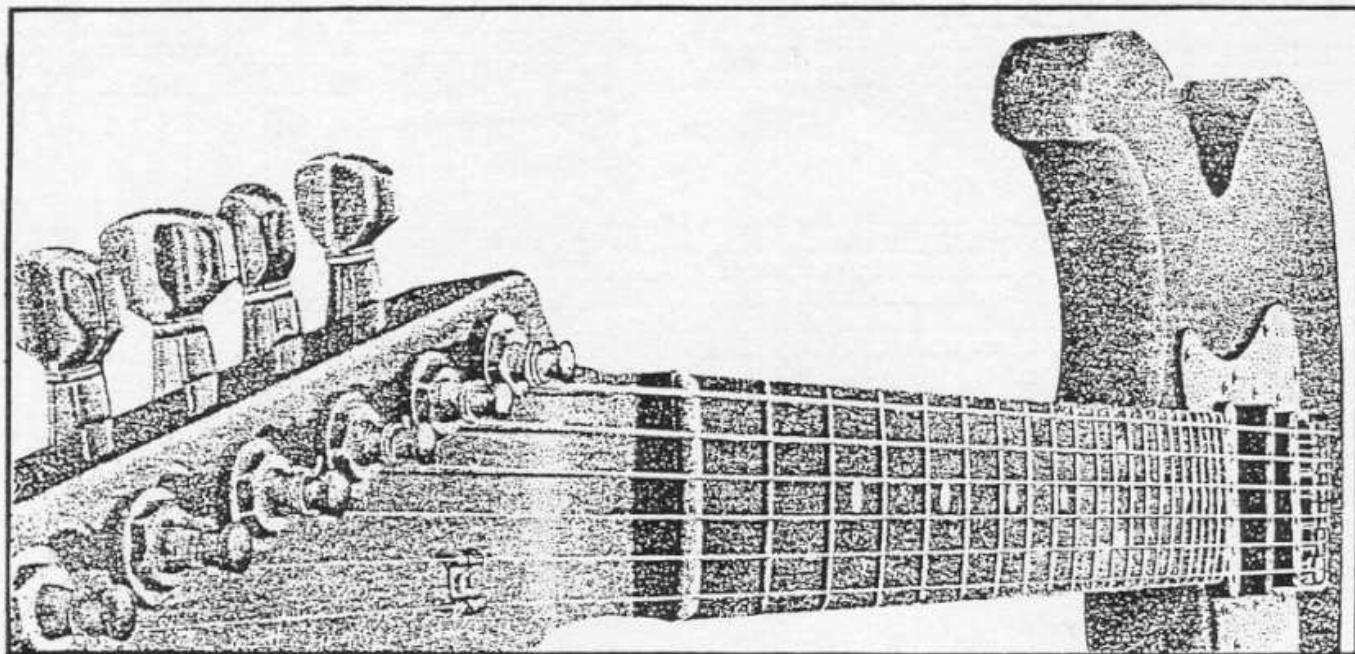
sounding texture conveyed here can be achieved by working the sweeping up strokes and down strokes mega slow, until smoothness is achieved.

In this example we find a very slick and seamless flurry of notes, accomplished by using massive amounts of hammer-ons and pull-offs. This is great for building strength in the fourth finger.

P H P H P P
13 12 13 12 13 10 13 12
4 3 4 3 4 1 4 3

P H P H P P
12 11 12 11 12 8 12 10
4 3 4 3 4 1 4 2

P H P H P
12 11 12 11 12 13 12 9
3 2 3 2 3 4 3 1

P H P
10 9 10 9 10
2 1 2 1 2

Variation Number Three

Vibrato is probably one of the least practiced techniques for rock guitarists. Since the third variation has so few notes, I thought it would do good justice to apply vibrato to all the notes.

Variation Number Four

Here's a tasty way of using the chromatic scale against the chords recited in the Main Theme. All of the notes are to be played using alternate picking, with the exception of the last bar, which is sweeped with a series of up strokes.

H.M. Series Strat

This variation reveals a good deal of string skipping. Finger dexterity is a must since the notes are briskly ping-ponging all over the fretboard.

and clearity in order to be executed properly.

Remember, these exercises are designed to improve and enhance your playing, so work them out slowly and carefully before shifting into fifth gear.

After experimenting with many different ways of playing this piece, I discovered that two hand tapping would be excellent. Throughout the whole variation I've included all four fingers of the right hand. This allows for less hand movement, which in turn means a smoother and faster technique.

Yngwie Malmsteen
Signature Model Strat

Variation Number Ten

When a melody line includes more than just the notes of the chord, the subsequent notes are called passing tones. These are notes found in the scale, but not in the chord. This tenth variation is a great illustration of this concept.

Of all the variations presented here, the eleventh is by far the most radical. It jumps from huge interval skips to monstrous arpeggios blanketing most of the fretboard. Again the sweep picking technique is used to play the arpeggios.

by N. Paganini

-58 A Minor

Fingers 1 4 1 4 1 4 1 4 1 4 4 3 1 2 1 4 2 2 1 3

1 4 1 4 1 2 1 2 1 4 1 2 2 2 4 1

1 2 1 2 1 2 1 2 3 1 3 1 1 3 1 2 1 2 4

H H H T P P P
tr.

A lot of great melodies can be derived from just one string. This excerpt from Vivaldi's **The Four Seasons - Spring** is easily adapted to the B string on the guitar. This tapping idea introduces the melody in the first two bars and takes it ascending up the scale on the second string. After reaching it's peak, it creates a cascading effect finally resolving on the notes of a C major chord.

***NOTE-** To play the second to the last note of this piece, you must fret your right hand **behind** your left hand and pull-off from left hand to right hand.

Seeing that this composition is purely chromatic, I didn't dictate a particular key. When this piece is really cooking it sounds just like a bumble bee buzzing around.

-152

by N. Rimsky-Korsakoff

T P P P T P P P T P P P T P P P

12 11 10 9 10 9 8 7 8 7 6 5 9 8 7 6

Fingers 1 3 2 1 1 3 2 1 1 3 2 1 1 3 2 1

T P P P T P P P T P P P T P P P

9 8 7 6 7 6 5 4 5 4 3 2 6 5 4 3

1 3 2 1 1 3 2 1 1 3 2 1 1 3 2 1

T P P P T P P P T P P P T P P P

7 6 5 4 5 4 3 2 7 6 5 4 5 4 3 2

1 3 2 1 1 3 2 1 1 3 2 1 1 3 2 1

T P P P P T P P T P P P P H H H
7 6 5 4 3 8 7 6 7 6 5 4 3 4 5 6
1 4 3. 2 1 1 4 3 1 4 3 2 1 2 3 4

T P P P T P P P SL H H H T T P P
7 6 5 4 5 4 3 2 3 4 5 6 7 8 7 6
1 3 2 1 1 3 2 1 1 2 3 4 1 2 1 4

T P P P T P P P SL H H H T H H
7 6 5 4 5 4 3 2 3 4 5 6 7 4 5 6
1 3 2 1 1 3 2 1 1 2 3 4 1 1 2 3

T P P P P T P P T P P P P H H H
7 6 5 4 3 8 7 6 7 6 5 4 3 4 5 6
1 4 3 2 1 1 4 3 1 4 3 2 1 2 3 4

T P P P P T P P T P P P P H H H
7 6 5 4 3 8 7 6 7 6 5 4 3 4 5 6
(1) 4 3 2 1 (1) 4 3 (1) 4 3 2 1 2 3 4

T P P P T P P P SL H H H T T P P
7 6 5 4 5 4 3 2 3 4 5 6 7 8 7 6
(1) 3 2 1 (1) 3 2 1 1 2 3 4 (1) (2) (1) 4

T P P P T P P P SL H H H T T P P
7 6 5 4 5 4 3 2 3 4 5 6 7 8 7 6
(1) 3 2 1 (1) 3 2 1 1 2 3 4 (1) (2) (1) 4

T P P P T P P P T P P P T P P P
7 6 5 4 5 4 3 2 8 7 6 5 6 5 4 3
(1) 3 2 1 (1) 3 2 1 (1) 3 2 1 (1) 3 2 1

1952 Strat

second finger of the right hand, freeing the first finger to tap notes on the fretboard. Also, when sweep picking across the arpeggios, pick the notes over the fretboard. Example: Play the first arpeggio with the pick over or near the twenty second fret. Follow that with a tapped note on the first string, twenty second fret, with your right hand index finger. This will confine the right hand to the same area of the neck for the tapping and picking. Although this may feel awkward, after mastering the technique you'll be able to play the exercise and others like it faster.

1962 Strat

Toccata

…ach's most popular piece. It was written when he was around twenty-one years …g a variety of hot phrases and sequences, this one deals primarily with two-hand …e first passage of tapping uses just the second finger of the right hand, while the …age utilizes all four fingers, creating a pedal-tone effect with the melody moving above …tone. This toccata is played freely. Since each part has a different tempo, I didn't put a …ne setting. Listen to the tape accompaniment with this book to get a feeling for the

8VA
10 12 9 10 12 9 10 12 9 10 12 13 15 12 13 15 12 13 15 12 13 15
2 4 1 2 4 1 2 4 1 2 4 2 4 1 2 4 1 2 4 1 2 4
17 18 15 17 18 15 17 18 15 17
T
(17)
3 4 1 3 4 1 3 4 1 3 (2)
P T P H T P H T P H T P H T P H T P H T P H T P
15 18 12 15 (18) 12 13 17 10 13 17 10 17 20 13 17 20 13 15 18 11 15 18 11
3 (2) 1 3 (2) 1 3 (2) 1 3 (2) 1 4 (2) 1 4 (2) 1 4 (2) 1 4 (2) 1
H T P H T P H T P H T P H T P H T P H T P H T P
13 17 10 13 17 10 11 15 8 11 15 8 10 13 6 10 13 6 8 11 5 8 11 5
4 (2) 1 4 (2) 1 4 (2) 1 4 (2) 1 4 (2) 1 4 (2) 1 4 (2) 1 4 (2) 1

3 3 3 3
H T P H T P H T P H T P H
6 10 3 6 10 3 5 8 2 5 8 2 3
6 9 8 6
4 ② 1. 4 ② 1 4 ② 1 4 ② 1 2
1 4 3 1
3 3
P P P P H P H P H P SL
10 8 6 9 7 6 9 6 7 6 5 8 6 8 6 8 6 8 6 5
4 2 1 4 2 1 4 1 3 2 1 4 1 3 1 3 1 3 1 1
H T P T P T P T P T P T P T P T P
5 10 5 12 5 13 5 10 5 12 5 13 5 15 5 12 5
6
7
7
4 ① 4 ② 4 ③ 4 ① 4 ② 4 ③ 4 ④ 4 ① 4
8VA
T P T P H P H P T P T P T P T P T P T P T P T P T P T P T P T P
13 5 15 5 17 5 13 5 15 5 17 5 18 5 15 5 17 5 13 5 15 5 12 5 13 5 10 5 12 15 9 5
② 4 ③ 4 ④ 4 ① 4 ② 4 ③ 4 ④ 4 ① 4 ③ 4 ① 4 ③ 4 ① 4 ③ 4 ① 4 ③ 4 ① 4

Here, we'll find the Fugue exploring a slightly different way of tapping. Like the previous example, this one also has the pedal tone affect. Only this time the melody is moving below the pedal tone.

simile

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